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FOURTH SUPPLEMENT TO A MANUAL OF THE WRITINGS IN MIDDLE ENGLISH

1050-1400

ADDITIONS AND MODIFICATIONS TO
JULY, 1929

BY
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NEW HAVEN, CONNECTICUT
THE CONNECTICUT ACADEMY OF ARTS AND SCIENCES
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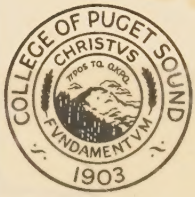

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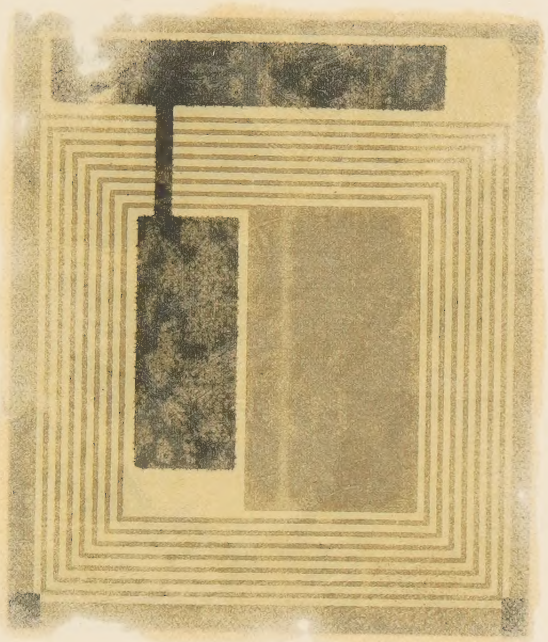

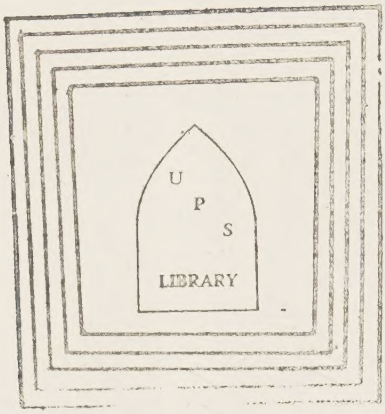
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Fourth Supplement to a Manual of the Writings in Middle English

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By
JOHN EDWIN WELLS, M.L., M.A., Ph.D.
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PREFACE

The various issues of the *Manual* and its Supplements are noted on pages 1001, 1097, 1201, and 1293. Purchasers may now obtain the *Second Supplement* separately bound; the *Third Supplement* separately bound; the *Fourth Supplement* separately bound; and the *Manual* and the first three Supplements bound in one volume.

I am very grateful to the Connecticut Academy of Arts and Sciences for its generous support of these books and provision for their maintenance. My many obligations to its Secretary, Dr. George F. Eaton, have been increased greatly by his cordial assistance in the printing of the present volume.

This *Fourth Supplement* endeavors to indicate such errors and omissions as have been noticed since the publication of the *Third Supplement;* to add to the Bibliographical Notes indications of the new publications issued between May, 1926, and July, 1929; and to supply for the Text the additions and modifications necessitated by these publications. It is to be expected that some items of the later part of the period covered have escaped attention.

The devices and the arrangement employed in the former volumes have been adhered to in this *Fourth Supplement.* Careful attention should be given to the explanations at the head of the Text, the Bibliographical Notes, and the Index, of this book.

All topics are arranged in the order of the paging of the *Manual.* At the left of each topic-head in the Text and the Notes of this *Fourth Supplement,* is indicated the page of the *Manual* on which the topic is discussed or is to be inserted. In each case where the topic appeared first in one of the Supplements, the number of the page of the Supplement on which the discussion first appears is entered in parentheses next after

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the number of the page of the *Manual* on which the discussion is to be inserted. So the reader may find directly the material on a given topic in this *Fourth Supplement* by turning in the Text and the Notes to the left-hand marginal number corresponding to the number of the page in question in the *Manual.* Items treated in this *Fourth Supplement* alone may be found by use of the Index on pages 1329 ff.

I am heartily obliged to those who have sent me corrections and additions for the work. Once more I ask very earnestly that students of Middle English send me notices of their writings, and reprints of their articles, especially of those that appear in less accessible publications.

The work on the fifteenth century, including Middle Scots, is being carried on steadily. The nature and the state of the materials to be covered, and the limitations imposed by my academic duties, have hindered its completion.

New London, Connecticut,
September, 1929.

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FOURTH SUPPLEMENT TO A MANUAL OF THE WRITINGS IN MIDDLE ENGLISH

1050-1400

TEXT

The following pages contain additions and corrections for the Text of the *Manual* and the three Supplements already published, and also changes of statement necessitated by studies and editions printed or become accessible since May, 1926. A few points of new knowledge not admissible into the classes of general statement to which the Text of the *Manual* is restricted, are omitted here; the Bibliographical Notes (*infra*, pages 1291 ff.) indicate all such matter.

A number at the left of a paragraph or of a topic-head indicates the page of the *Manual* on which the topic is discussed, or is to be inserted. An accompanying number in parentheses indicates the page of the *First Supplement* or of the *Second Supplement* or of the *Third Supplement* on which the item is considered. The words 'above' and 'below' refer to this *Fourth Supplement*.

CHAPTER I—ROMANCES

19 WILLIAM OF PALERNE [12]. Miss Serjeantson judges it possible that MS. King's College is a Leicestershire copy of an original from the borders of Gloucestershire and Oxfordshire.

23 ATHELSTON [14]. Baugh suggests that the kick wherewith the King kills his unborn heir is derived from an anecdote in Map's *De Nugis Curialium*, Dist. 1, chap. 12; and he finds in the use of this feature additional evidence of the author's skill.

27 2. ARTHURIAN LEGENDS. See under Geoffrey of Monmouth [17], below.

30 GEOFFREY OF MONMOUTH [17]. Chambers's order for the dedications (see page 1167) is Robert (perhaps by the end of 1135), Stephen and Robert, and Robert and Walleran.

Gerould and Nitze have supported the earlier view that the *Historia* and the Arthurian romances were fostered by the house of Henry II for political ends—to give the kings of England prestige equal to that of the kings of France. Loomis urges that while it is most likely that Geoffrey was partly, though not mainly, inspired by a desire to provide a political counterweight to Charlemagne, the popularity of the romantic Arthur is due to original oral tradition, the inherent charm of the tales, and the ability of the tellers.

Parry proposes that from Josephus came the name 'Lucius' for the king whom Arthur defeated and killed.

36 MORTE ARTHURE [21]. Andrew argues that the original dialect is North-West Midland, and assigns the poem, with the *Awntyrs* and the *Pistill of Susan*, to Huchown.

54 SIR GAWAYNE AND THE GRENE KNIGHT [31]. Miss Serjeantson judges Derbyshire the least improbable area for the dialect of MS. Nero, and suggests for the original of *Sir Gawayne* a district a little west of that for *Pearl*, *Purity*, and *Patience*.

Assuming that this poem is by the author of the *Pearl*, Cargill and Miss Schlauch urge that the author is someone—perhaps John Donne or John Pratt—closely connected with John Hastings, Earl of Pembroke.

Savage suggests that the events of the hunting scenes are bound together by facts about animals found in hunting treatises, and by popular beliefs that were made current through the practices and pronouncements of heraldry.

61 THE AWNTYRS OFF ARTHURE [36]. Miss Serjeantson judges that MS. Ireland originated in Lancashire. Andrew assigns the original to the North or to the North-West Midland. MSS. Ireland and Douce being West Midland; and he believes the author to be Huchown.

64 THE AVOWYNGE OF KING ARTHUR [38]. Miss Serjeantson judges the MS. is from Lancashire.

69 LIBEAUS DESCONUS [43]. On dialect, see page 118 [84], below. See page 706 [65], below.

102 THE ALLITERATIVE ALEXANDER FRAGMENTS [66]. Magoun holds that Fragments A and B are originally South-West Midland of 1340-1370, that they are by different authors, and that B is part of a continuation of a poem of which A is the beginning.

Andrew argues that Fragment C—the *Wars of Alexander*—was originally North-West Midland, and is not by the author of the *Destruction of Troy*. Hamilton believes that Fragment C has a single source, Redaction J^{3a} of the *Historia de Preliis*.

105 THE PROSE ALEXANDER [68]. Hamilton accepts as the source Redaction J^{3a} of the *Historia de Preliis*.

108 THE GEST HISTORIALE OF THE DESTRUCTION OF TROY [72]. Andrew judges that this is a North-Western piece, not by the author of the *Wars of Alexander*.

108 THE SEEGE OF TROYE [73]. A fourth MS. is Arundel XXII, College of Arms (14th cent.; South-West Midland from West Gloucestershire). Miss Barnicle concludes that the original *Seege* was composed by a minstrel of the North-West Midlands in the first quarter of the fourteenth century; that all four texts follow one original, but are independent of each other; that Harley descends in a line different from that of the other three MSS.; and that it is unnecessary to assume that the *Roman* used as source was an enlarged version.

118 OCTOVIAN [84]. Miss Fischer concludes that the Southern *Octovian*, *Launfal*, and *Libeaus Desconus* were probably written in Northern Essex, during the second half of the fifteenth century, *Launfal* earliest, and *Octovian* latest.

128 SIR ORFEO [89]. Miss Serjeantson judges the present text to be most probably from North Northants.

131 SIR LAUNFAL [91]. On dialect, see page 118 [84], above.

133 SIR LAMWELL [94]. Miss Everett communicates that MS. Malone 941 should be listed as Malone 941, a different shelf-mark; and that MS. Douce II 95 has been recatalogued as Douce Fragments e. 40.

134 SIR DEGARE [95]. Selden C 39 is Selden D 45 in the Bodleian, and is the John King print of 1560. The Copland print is British Museum C 21 c 66. Add Douce 261. The Percy Folio is MS. British Museum Additional 27879.

159 SIR AMADACE [111]. Miss Serjeantson says MS. Ireland originated in Lancashire.

160 SIR CLEGES [112]. C. B. Hale communicates a report of the Keeper of the MSS. in the Advocates' Library that the MS. is Jac. V, 6, 21 (now 19, 1, 11).

CHAPTER II—TALES

CHAPTER III—CHRONICLES

191 LAYAMON'S BRUT [3]. Miss Serjeantson believes that the B-text is of the extreme north of Somerset and the extreme south of Gloucestershire.

198 THE SHORT METRICAL CHRONICLE OF ENGLAND [5]. Miss Serjeantson assigns MS. Royal to the extreme south of the Central West Midlands.

CHAPTER IV—WORKS DEALING WITH CONTEMPORARY CONDITIONS

214 '[O]PON A SOMER SONEDAY' [9a], in MS. Laud Misc. 180 f. 237, consists of 133 alliterative lines made up of eight thirteen-line stanzas of the *Pistill of Susan* type (see page 399), two inserted 'versus' of eight short lines each, and a final thirteen-line stanza with the groups of long and short lines reversed. In a *chanson d'aventure* hunting scene setting the singer of the piece sees Fortune and her wheel, and a splendid king who has come to a lamented evil fate. Following Craster's judgment, Brown assigns this portion of the MS. to the first half of the fourteenth century, and judges the king to be Edward II—not Richard II, as Madden suggested. So the poem reminds of the popular laments for Edward that Walsingham says were current among the Welsh. Brown finds the paleographical evidence supported by the linguistic forms, dates the poem between 1327 (the death year of Edward) and 1350, and judges the dialect to be West Midland more closely allied to *William of Palerne* than to *Piers Plowman* or to the '*Gawain* poems.'

240 II. WORKS IN ALLITERATIVE LONG LINES. The studies of Hulbert, Menner, Serjeantson, and others necessitate a thorough reconsideration of the assignments formerly made to the West Midland.

242 THE PARLEMENT OF THE THRE AGES [49]. Miss Serjeantson locates in the North Central Midlands the dialect of the poem as it now stands.

243 WYNNERE AND WASTOURE [50]. Miss Serjeantson assigns to the North Central Midlands the dialect of the present text of the poem. Miss Anderson suggests that line 317 refers to the Chester uprising of 1353, acceptance of which date would place the poem not earlier than 1353.

244 THE VISION CONCERNING PIERS PLOWMAN [51]. An A-text MS. is owned by Allan H. Bright. MS. Ashburnham 130 is now in the Huntington Library, at San Marino, California.

Bright reports a farm called 'Longland' or 'The Longlands' in Calwoll parish, five miles from Great Malvern Priory, and shows that a mile from Longland is 'Promeswelle' (later 'Primeswell', now 'Pewtress Spring') near which are topographical features corresponding closely to those of the 'Fair Field Full of Folk'. He owns a MS. of the poem with the misreading 'Robert' for 'robed'. So two MSS. support Skeat's conjecture as to the origin of the name 'Robert' in the MS. Ashburnham 130 note. He offers more evidence concerning Langland as a son of Stacy de Rokayle, and judges that the reason the poet did not bear the father's name is that he was illegitimate. He argues that the line of printed accounts beginning with Crowley in 1550, to the effect that the poet was born at Cleybirie 'about VIII miles from Maluerne hilles,' repeats a scribal misreading for Ledbury, which is just eight miles from Malvern Hills. These features R. W. Chambers has reviewed favorably, noting that there is abundant evidence of younger sons in the fourteenth century not bearing the father's name; and he offers further argument for unity of authorship of the poem. Bright accepts a single author for all the texts, from which he derives additional autobiographical hints regarding the poet. He urges that the 'Good Knight' is James de Brockbury, of Colwall.

Miss Day concludes that the B-version is a repetition of A with additions and a sequel; that the C-version is a thoroughgoing revision based on a good text of B and an A-text of a type other than that used by B; that neither reviser had a perfect text, and neither was the original author; and that the differences in the treatments and the significances of Piers are more suggestive of multiple than of single authorship. She notes that the vision of the tree in B XVI imitates Duns Scotus's *De Rerum Principio,* Art. IV §3.

Sister M. A. Devlin argues that the C-text portrays life and thought of 1365-1377, with a possible extension to 1386; that

the additions in the C-text fit conditions between 1377 and 1386; and that, since of the parallels with Usk's *Testament of Love* three concern the C-text, the C-text must precede Usk's death on March 4, 1388.

Adams argues for a single author, a cleric. H. W. Wells notes a greater coherence and orderliness in the poem than has commonly been assumed.

269 RICHARD THE REDELESS [54]. A fragment of considerable extent, that would appear to be a part of this poem, though it is said to be 'independent' of the Cambridge Ll fragment, has been discovered and is now MS. British Museum Additional 41666. Gollancz is studying it. An edition will probably be prepared for the Early English Text Society. Steele dates the new fragment shortly after February, 1401, from a reference to hangings at Tyburn for treason, of which there is a record in Fabyan's *Chronicle* as of that year and month.

CHAPTER V—HOMILIES AND LEGENDS

272 HALI MEIDENHAD [1]. See under *Ancren Riwle*, Chapter VI [40], below.

272 SAWLES WARDE [2]. See under *Ancren Riwle*, Chapter VI [40], below.

274 (1057) 'ATTE WRASTLINGE' [3b]. Brown has printed the verses and the sermon. See page 274 [3c], below, for a quotation from a popular rhyme to introduce a sermon in this same MS.

274 'LIÞIR LOK AND TUINGLING' [3c]. Brown has printed from MS. Trinity Coll. Cbg. B, 1, 45 (MS. 43) art. 4 f. 24 r these verses (see page 382 [12]) and a sermon which they introduce. The use of a quotation from a popular song

for this purpose is to be compared with that of "Atte wrastlinge' (see page 1057 [3b], and page 274 [3b], above).

276 SEVEN MIRACLES OF CORPUS CHRISTI [8]. This is in MSS. Vernon (Bodley 3938) f. 197 r, and Simeon (Br. Mus. Addit. 22283) f. 2 v.

277 (1057) REDDE RACIONEM VILLICACONIS TUE [9a]. This sermon appears in English in MSS. Hatton 57 f. 1, Royal 18 A XVII f. 184 v, Royal 18 B XXIII f. 39, Harley 2398 f. 140, Sidney Sussex Coll. Cbg. 74 f. 168, Corpus Christi Coll. Cbg. 357 (ii), Br. Mus. Additional 37677, Wells, and others. In Latin it occurs in MSS. Caius Coll. Cbg. 334, Cbg. Univ. Libr. Ii III 8, and others. Notes in various MSS. indicate that the sermon was preached 'at two tymes' (cp. its two parts) at Paul's Cross in 1388 by Thomas Wimbledon, and MS. Sidney Sussex adds 'Quinquagesima Sunday'. Owst notes that William of Wykeham in 1385 in the diocese of Winchester granted a license to preach to Thomas Wymbledone, chaplain to Sir John Sandes. The sermon again became popular from the accession of Elizabeth; and, as by Richard Wimbledon, and as 'found in a wall', it was printed at least seventeen times from c. 1550-1560 to 1738. Foxe included it in his *Acts and Monuments*, and says it was 'exhibited' to Archbishop Courtney. Owst notes that though outspoken in its denunciations of ecclesiastical abuses, it is not heretical, and appears in Latin sermon collections of unimpeachable orthodoxy.

278 THE LAMBETH HOMILIES [12]. Gilson dates the writing of the MS. 1185-1225. Miss Allen has shown similarities in style and illustrations suggesting common authorship of the homilies and the *Ancren Riwle*. Wyld and Reaney judge the homilies to be of c. 1200 and of the London dialect.

280 THE TRINITY COLLEGE HOMILIES [13]. Reaney confirms Wyld's suggestion that these pieces are in the London dialect.

285 THE CAMBRIDGE Kk SUNDAY HOMILIES [16b]. In MSS. Cbg. Univ. Libr. Kk VI 2 and Kk VI 28 is a set of translations of the Sunday Gospels with homilies thereon. Miss Deanesly states that these are orthodox and not Lollard, and that the Gospels translations differ from that in the so-called Wycliffe Sunday Sermons (see page 468 [6]) and from that in the *Mirrur* (see page 959 [16a]).

287 THE NORTHERN HOMILY CYCLE [18]. On the *Northern Passion*, see under page 555 [7], below.

292 THE SOUTHERN LEGEND COLLECTION [19]. Miss Serjeantson holds that MS. Laud is from North-West Wiltshire, perhaps Malmesbury; and that *Brandan* and *Becket* in MS. Harley 2277 are from a little north of Bristol.

Mrs. Brown urges that this collection originated in the South-West, perhaps Somerset, between 1275 and 1285; that it was composed for oral instruction of the unlearned, not by a member of a monastery, and not by secular clerks; and that it may with some probability be assigned to a friar or to friars. She argues that the *Southern Passion* was originally written as a part of the legend collection, and that the bulk of its material is from the *Vulgate* and Comestor's *Historia Scholastica;* shows parallels with Hugo of St. Victor, Robert of Tuy, Bernard of Clairvaux, and the *Liturgy;* urges the influence of the *Meditationes Vitæ Christi* on purpose, method, temper, and details of expression; and notes similarities with the *Lignum Vitæ* in general objective, tone, and lyrical phraseology.

301 THE FESTIAL OF JOHN MIRK [20]. 302 l. 17, *for* Harley 2381, *read*, Harley 2391.

308 ANNA [32]. 1059 l. 5, *for* six unprinted MSS., *read*, five unprinted MSS.

Five MSS., representing three stanzaic versions, have been printed by Parker. The long version, represented by MS. Minnesota, is in twelve-line stanzas following the apocryphal *Pseudo-Mattheus*. The rime-royal version, represented by

MSS. Trinity and Chetham, seems to follow the apocryphal *Gospel of the Nativity*. The abab version, represented by MSS. Harley and Tanner, Parker holds to have been written, as was the rime-royal, for the celebration of the Feast of St. Anne by a St. Anne's guild. Parker concludes that the long version furnishes a logical source for the Virgin group of the *Ludus Coventriæ*.

310 ERKENWALD [41]. Miss Serjeantson judges the dialect to be North Midland.

312 JULIANA [49]. Miss Serjeantson suggests that MS. Royal is from North Herefordshire.—On the Bodley 34 text, see *Ancren Riwle*, Chap. VI [40], below.

312 KATHERINE [50]. Miss Serjeantson suggests that MS. Royal is from North Herefordshire.—On the Bodley 34 text, see *Ancren Riwle*, Chap. VI [40], below.

314 MARGARET [52]. Miss Serjeantson suggests that MS. Royal is from North Herefordshire.—On the Bodley 34 text, see *Ancren Riwle*, Chap. VI [40], below.

325 STANZAIC LIFE OF CHRIST [71a]. See Chap. VIII [25a], below.

326 GOSPEL OF NICODEMUS [73]. On the relation of this piece to the York and the Towneley plays, see pages 551 [6], below; 1060 [73]; 1080 [6]; and 555 [7], below.

CHAPTER VI.—WORKS OF RELIGIOUS INFORMATION AND INSTRUCTION, ETC.

344 SEPTEM MIRACULA DE CORPORE CHRISTI [2]. This is in MSS. Vernon (Bodley 3938) f. 197 r and Simeon (Br. Mus. Addit. 22283) f. 2 v.

346 THE MIRROR OF ST. EDMUND [5]. (1061) MS. Ingilby is now MS. 148 in the Huntington Library at San Marino, California.—(1171) Miss Allen notes that the Cambridge 40 version is introduced between Rolle's *Commandment* and an English version of his *Emendatio* in MS. Longleat 32 f. 29 v (15th cent.). She finds no traces of Rolle in this version.

348 THE MIRROR OF LIFE [8]. Miss Allen states that this is a Northern poem, and that it could plausibly be attributed to Nassyngton.

353 THE PATER NOSTER [13]. Ll. 5-6, *for* Corpus Christi College Cbg. 54, *read*, Corpus Christi College Cbg. 59.

A prose exposition of the *Pater Noster* is in the only MS. in Westminster School f. 1 (c. 1420), where it is incorrectly ascribed to Richard Rolle.

355 THE LAY-FOLKS' MASS-BOOK [16]. Miss Serjeantson judges the dialect of MS. Gonville and Caius to be very close to that of *Erkenwald* (North Midland), perhaps the dialect of South Cheshire in the neighborhood of Nantwich.

355 THE LAY-FOLKS' CATECHISM [17]. A text of the earlier version is in MS. Paris Bibl. Ste. Geneviève 3390 f. 37 (early 15th cent.).

358 THE MEDITATIONS OF THE SUPPER [28]. This is also in MS. Harley 218 f. 83 r. See page 971 [28].

361 ANCREN RIWLE [40]. Miss Serjeantson judges MS. Nero to be of c. 1230-1250, and from Evesham and Pershore, preferably Evesham. Tolkien concludes that the Corpus MS. of the *Riwle*, and the Bodley 34 MS. of *Juliana*, *Katherine*, *Margaret*, *Sawles Warde*, and *Hali Meidenhad*, are substantially in the very language of the original works, that all belong to the same place and at least approximately to the same time as their originals and their authors or author—that to the linguist they are virtually originals.

Miss Allen notes borrowings by the *Dublin Rule*, the *Cambridge Rule*, the *Oxford Rule*, the *Pore Caitif*, Thomas Becon's *Reliques of Rome*, etc., showing a great popularity of the *Riwle* in England for several hundred years.

The author's evident close personal contact with the anchoresses, and his intimacy with their domestic and spiritual lives, lead Miss Allen to conclude that if the *Riwle* was made for Kilburn it was made by Godwin, hermit of Kilburn, and that if it was not made for Kilburn it was written by the master of the anchoresses. She cites evidence that Godwin was not a monk, but was probably a secular priest with a distinguished past, who at c. 1134 (her assumed date for the writing of the *Riwle*) was probably in his late middle years. She throws light on certain probable conditions of the life at the establishment; and she presents parallels that open the way to an hypothesis that the author of the *Riwle* wrote the *Lambeth Homilies*.

368 THE ABBEY OF THE HOLY GHOST [46]. Miss Allen has found no Latin original, but indicates several representatives of three French texts of a 'Sainte Abbaye' prior to Rolle's time. She appears to think Rolle's authorship possible.

369 THE CHARTER OF THE ABBEY [47]. Miss Allen rejects authorship by Rolle.

370 THE TESTAMENT OF LOVE [49]. Miss Bressie shows that Usk was in prison from December, 1384, to June, 1385, and dates the poem within that period.

371 THE DESERT OF RELIGION [50]. Miss Allen has pointed out that this piece is mostly taken from Nassyngton's *Speculum Vitæ* (see page 463 [62]) and adapted to the allegory of a forest; that some sections are from the *Pricke of Conscience;* and that the twelve degrees of perfect living are from chapter-titles of Rolle's *Emendatio*.

CHAPTER VII—PROVERBS AND PRECEPTS, AND MONITORY PIECES

377 THE PROVERBS OF HENDYNG [6]. (973) Brown's *Register* lists other fragments in MSS. not mentioned in the *Manual*.

Schleich concludes that MSS. Gg and Harley go back to a common source which had gaps not in Digby.

382 MISCELLANEOUS SCRAPS OF PITHY UTTERANCE [12]. 'Liþir lok' is in MS. Trinity Coll. Cbg. B, 1, 45, opening a prose sermon (see page 274 [3c], above). The use of a quotation from a popular song to open a sermon is parallelled in 'Atte wrastlinge' (see page 1057 [3b], and page 274 [3b], above).

CHAPTER VIII—TRANSLATIONS AND PARAPHRASES OF THE BIBLE, AND COMMENTARIES

399 PETY IOB [5]. Miss Allen states that this piece has no relation whatever to Rolle's *Job*, though it comments on the same texts. She rejects Rolle's authorship.

399 SUSANNAH or SEEMLY SUSAN [8]. Andrew says the dialect is North-West Midland, and the author is Huchown.—For use of the *Susan* stanza, see *Somer Soneday*, page 214 [9a], above.

400 HUCHOWN DISCUSSION [9]. Andrew assigns the *Morte Arthure*, the *Awntyrs*, and the *Susannah* or *Pistill of Susan* to Huchown.

401 ROLLE'S COMMENTARY ON THE PSALTER [14]. Miss Allen lists and groups the MSS. of Rolle's version and the revisions, tentatively dating Rolle's version after 1337.—(1066) MS. Ingilby is now MS. 148 in the Huntington Library, at San Marino, California.

402 LOLLARD REVISIONS OF ROLLE'S PSALTER [15]. See under [14], above.

402 THE WEST MIDLAND PROSE PSALTER [17]. Miss Serjeantson assigns the dialect to the southern part of Northants.

403 A COMMENTARY ON PSALMS 90 AND 91 [19]. Miss Allen says the author is probably Walter Hilton. She adds MS. Lambeth 472.

405 A STANZAIC LIFE OF CHRIST [25a], 10840 short lines abab, is in MSS. Harley 3909 (2nd half of 15th cent.), Br. Mus. Additional 38666 (middle 15th cent.), and Harley 2250 (end of 15th cent.), of which in general the first two present the better text. The matter extends from the Incarnation and the Visitation of Elizabeth to and including Pentecost. The compilation was made in the fourteenth century at Chester from Higden's Latin *Polychronicon* and the *Legenda Aurea*, with some minor additional sources. Miss Foster shows that this *Life* influenced items VI, VIII, IX, XI, XII, XVIII, and XXI, and probably IV, V, X, and XIV, of the *Chester Plays*, the parallels being only in the parts of the plays in the stanza regarded as characteristic of the original cycle.

410 THE WYCLIFFE-PURVEY TRANSLATIONS OF THE BIBLE [41]. In the New York Public Library are a MS. (c. 1380) of Wycliffe's *New Testament*, and three MSS. (two of c. 1420, one of c. 1430) of the Purvey revision.

CHAPTER IX DIALOGUES, DEBATES, CATECHISMS

411 THE DEBATE BETWEEN THE BODY AND THE SOUL [1]. There are two texts in MS. Trinity Coll. Cbg. B. 14. 39 (*i.e.*, 323), a fragmentary version of 22 lines at

f. 27 r, and at f. 29 v an unprinted copy of the Digby 86 (Bodley 1687) and Harley 2253 version. Miss B. Allen notes that Digby sts. 1-27 are in MS. Harley 2253; that sts. 28-40 are identical with *Doomsday* (see page 390 [32]) except for added sts. 38-39; that sts. 41 to end are identical with *Death* (see page 392 [36]) except for the latter's four first stanzas; and that sts. 28 ff. are not part of the original Digby debate.

418 THE OWL AND THE NIGHTINGALE [8]. Hinckley has offered further argument for a date between September, 1178, and February, 1179, accepts Master Nicholas as author, and suggests Portisham as the place of composition.

423 THE BOOK OF CUPID or THE CUCKOO AND THE NIGHTINGALE [12]. Ward judges the author to be Sir John Clanvowe or Sir Thomas Clanvowe, with a preference for Thomas; and he takes 1392 to be the date of composition.

CHAPTER X—SCIENCE, INFORMATION, DOCUMENTS

429 (981) OTHER FOURTEENTH-CENTURY RECIPES [9a]. Ll. 2, 8, *for* Bernard, *read*, Barnard.

429 FIFTEENTH-CENTURY RECIPES [11]. 981-82, ll. 2, 7, 8, *for* Bernard, *read*, Barnard.

430 HERBALS, ETC. [16d]. The following herbals are extant in fourteenth-century manuscripts: a. 'Macer, Of virtues of herbes,' Bodl. Hutton 29 (?early 15th cent.); b. On simples, Latin and English, Trinity Coll. Cbg. 1398 (iii); c. 'Here begynnyt a tretys of diverse herbis,' 43 couplets 'To tellyn of bytyne,' Ashmole 1397 (ii-iv); d. 'Of the virtues of herb rosemary,' etc., Ashburnham 122 (2.ii); e. 'Diversitates herbarum', with Engl. names, Br. Mus. Addit. 29301 (iii); f.

list of herbs, English names, Gonville and Caius Coll. Cbg. 198 (iii); g. remedies with Engl. equivalents, Gonville and Caius Coll. Cbg. 200; h. recipes in physicke, glossary, Magdalene Coll. Cbg. Pepys 1661; i. 'Here begynneth medecines gode for divers euelys', same MS.; j. rhymes on virtues of herbs, 'Of erbs xxiiij', Sloane 147 (v); k. 'De virtutibus herbarum', Ashmole 1397; l. Latin and English names, Trinity Coll. Cbg. 1377 (ii); m. Latin and English names, Br. Mus. Addit. 17866; n. French and English names, Harley 210 (xi); o. Latin and English names, Harley 2558 (i); p. On gathering plants, Latin and English, Sloane 2584; q. virtues of rosemary, prose and verse, and 'Of the virtues of herbs', Digby 95 (vii, viii); r. English names among Latin, Lambeth 312 (x); s. virtues of rosemary, Royal 17 A III (iii); t. simples arranged under months, Trinity Coll. Cbg. 754; u. Latin and English, Trinity Coll. Cbg. 759 (vii); v. *Nomina Herbarum Medicinalium*, French and English names, Phillipps 4047 (ii), in libr. of T. F. Fenwick, Esq., Thirlestane House, Cheltenham; w. *Herboralium Apulcii Platonis*, 13th century, with some English names inserted in 14th century, Ashmole 1462 (ix).

433 THE STATIONS OF JERUSALEM [30]. Brown records that William Wey's itineraries in MS. Bodley 565 (Sum. Cat. 2351; c. 1470) present a similar text.

433 THE TRAVELS OF SIR JOHN MANDEVILLE [31]. In the summer of 1928 Maggs Bros., of London, offered for sale a MS. in Latin by a Dutch scribe (Liège, Monasterium Bonorum Puerorum, 31 March, 1456) on 234 pages, paper.

439 (982) NATIVITIES [36a]. Ll. 2, 6, *for* Bernard, *read*, Barnard.

CHAPTER XI—ROLLE AND HIS FOLLOWERS

446 ¶4. Miss Hope Emily Allen's work, *Writings Ascribed to Richard Rolle, Hermit of Hampole*, is the basic authority

on the sources for the life of Rolle, on the canon, on the MSS., and on the individual pieces associated with his name.

447 I. WRITINGS ACCEPTED AS BY ROLLE. Miss Allen accepts as by Rolle the following pieces: *The Form of Perfect Living*, 449 [5]; *Ego Dormio*, 450 [6]; *A Commandment of Love to God*, 451 [7]; *Commentary on the Psalter*, 451 [8]; *Meditatio de Passione Domini*, 451 [9]; *Moralia Richardi* (*The Bee*), 455 [28]; *On Foure Maners*, 460 [50]; *Gastly Gladness*, 460 [51]; *Three Short Prose Expositions* (*Commandments*, *Seven Gifts*, *Delight in Christ*), 456 [30]; and the lyrics 506 [58]-507 [68], 516 [111]-[112]. As of doubtful authenticity she classes *The Abbey of the Holy Ghost*, 368 [46]; '*Good ihesu*', 460 [51b], below; '*Swete ihesu cryst*', 460 [51c], below; and the *Jesu Dulcis Memoria* imitations, 525 [157]-[159].

447 THE PRICKE OF CONSCIENCE [4]. To the 99 MSS. and 4 fragments listed in Brown's *Register*, Miss Allen adds 5 MSS. and a fragment—one being the Peterborough Libr. MS.*, the rest offered for sale at Sotheby's. Miss Allen's recent studies show that in but five MSS. is this poem ascribed to Rolle, and confirm her earlier conclusions that the *Pricke* cannot be by Rolle.—See page 371 [50], above.

449 THE FORM OF PERFECT LIVING [5]. Miss Allen lists 38 MSS. She does not accept Nassyngton's authorship of the Tiberius couplet version.

450 EGO DORMIO [6]. Miss Allen adds MSS. Magdalene Coll. Cbg. Pepys 2125, Br. Mus. Addit. 22283 and 37790, Trinity Coll. Dublin 155, Gurney, Longleat 29, Paris Bibl. Ste. Geneviève 3390, and Westminster School. A Latin text is in MS. Caius Coll. Cbg. 140 f. 115 v. The description of the three grades of Love is in MS. Br. Mus. Addit. 37049 f. 31. On ff. 36 v and 37 r of this MS. are lyrics based on lyrics in *Ego Dormio*.

451 A COMMANDMENT OF LOVE TO GOD [7]. Miss Allen adds MSS. Magdalene Coll. Cbg. Pepys 2125, Trinity Coll. Cbg. 374 and 1053, Br. Mus. Addit. 22283, Gurney, Longleat 29 and 32, and Ingilby (now Huntington 148, San Marino, California). A fragment is in MS. Br. Mus. Addit. 37049 f. 35 v. On f. 37 of this MS. is a lyric based on this prose passage.

451 THE COMMENTARY ON THE PSALTER [8]. See Chapter VIII [14], above.

451 MEDITATIO DE PASSIONE DOMINI [9]. The second text is also in MSS. Bodley e Musaeo 232 f. 1 and Upsala Univ. C 494 f. 1.

451 LYRICS [10]. See page 452 [10].

452 TWO GROUPS OF LYRICS [10]. Reverse the order of [11] and [10].—Miss Allen accepts as by Rolle the lyrics 506 [58]-507 [68]; and 516 [111]-[112]; and as doubtful 460 [51b]-[51c], below; and 525 [157]-[159].

452 COMMENTARY ON TWO COMMANDMENTS OF THE NEW LAW [11a], a prose exposition with some Northern forms, is ascribed to 'seynt richerd' in MS. Trinity Coll. Dublin 155 (early 15th cent.), and is in MS. Huntington Library 148 (formerly MS. Ingilby; 14th cent.) after Rolle's *Psalter* and *Commandment of Love.* Miss Allen judges the piece to show Rolle's influence, affiliations with the more moderate Lollard movement, and some points commonly made by Wycliffites.

452 PISTEL OF ST. MACHARY [11b], a prose piece, follows Rolle's English *Psalter* and *Commandment of Love*, and the *Commentary on Two Commandments*, in MS. Huntington Library 148 (formerly Ingilby; 14th cent.).

452 OF GRACE [12], and OUR DAILY WORK [13]. Miss Allen points out the impropriety of Horstmann's ascrip-

tion of these pieces to Rolle. MS. Ingilby is now MS. Huntington Library 148.

453 A MEDITATION ON THE PASSION [15]. (1072) MS. Ingilby is MS. Huntington Library 148.

453 TWELVE PROSE PIECES [17]. (1072) MS. Ingilby is MS. Huntington Library 148.

455 MORALIA RICHARDI HERMITE [28]. Miss Allen accepts Rolle's authorship. She lists MSS. Thornton and Durham Cosin V, i, 12 f. 65 v, and an abbreviated Latin form in MS. Harley 268 f. 40 v.

456 THREE SHORT PROSE EXPOSITIONS [30]. Miss Allen accepts these three pieces as by Rolle.—The *Commandments* is also in longer form in MS. Hatton 12 f. 209 v; the *Seven Gifts* is in MSS. Thornton, Cbg. Univ. Libr. Dd, V, 64, and Arundel 507; and for *Delight in Christ* Miss Allen adds MS. Longleat 29.

456 AN EPISTLE ON SALVATION BY LOVE [33]. Miss Allen notes that this is in some MSS. of the *Scale of Perfection*, Bk. 1, chap. 44, and is a 'rationalization of the devotion to the Holy Name probably directed against fanatical followers of Rolle'.

459 CONTEMPLATIONS OF THE DREAD AND LOVE OF GOD [48]. Miss Allen notes that the MSS. are numerous, and that none gives Rolle's name to this piece.

459 THE REMEDY AGAINST THE TROUBLES OF TEMPTATIONS [49]. This is attributed to Rolle in MS. Trinity Coll. Dublin 154 (c. 1400). Miss Allen judges the piece written in a Southern dialect later than Rolle's time.

460 'GASTLY GLADNESS IN IHESU' [51]. Miss Allen states that this piece is in MS. Longleat 29 in the group there ascribed to Rolle. She accepts Rolle's authorship.

460 'O BONE JESU' [51b]. This piece, 'Good ihesu, o swete ihesu', is in 'A deuowte meditacion of Richarde hampole', in MS. Bodley Rawlinson C 209 f. 21 (15th cent.). Miss Allen judges the ascription questionable.

460 'SWETE IHESU CRYST, FOR THY BLODY WOUNDS' [51c], a prose prayer in MS. Lambeth 546 f. 53 v (late 15th cent.), is printed by Miss Allen as possibly by Rolle, but more likely by an imitator.

460 OF THREE WORKINGS IN MAN'S SOUL [52a]. This epistle is in the fifteenth-century MSS. Magdalene Coll. Cbg. Pepys 2125, Sloane 1009, and Trinity Coll. Cbg. 1401 f. 73 v, the last of which ascribes it to Rolle. Miss Allen judges it of the second half of the fourteenth century, and suggestive of a later mystic such as were the followers of Hilton.

460 TWO ARUNDEL 286 EPISTLES [52b]. In MS. Arundel 286 ff. 82 r and 92 r (15th cent.) are two prose epistles, the first from Bonaventura's Latin, 'to t. d. his derworþe broþer in Crist', and the second from Anselm's *Meditatio XIII*, 'a priuy word to me is to þee'. Miss Allen rejects the MS. ascription to Rolle.

463 TRETES NECESSARYE FOR MEN ÞAT 3EUEN HEM UNTO PERFECCION [60a]. Miss Allen accepts it as probable that Walter Hilton made this translation in eight chapters extant in many MSS. In MSS. Br. Mus. Additional 10053, Lambeth 472, and Paris Bibl. Natl. anglais 41, etc., is the notice that this 'tretes' 'was foundyn in maister Lowys de Fontibus boke at Cambrigge, and torned into Englisshe be maister Water Hilton, chanon of Thorgortone.'

463 A DEUOUTE MATIER BE ÞE DRAWYNG OF M. WALTERE HYLTON [60b]. Miss Allen accepts as probably by Hilton this prose translation in MSS. Bodley 43, Bodley 131, and Harley 2409.

463 ¶ 4. Miss Allen judges the *Commentary on Psalms 90 and 91* to be probably by Hilton. See page 403 [19], above.

463 THE MIRROR OF LIFE [62]. See page 371 [50], above.

CHAPTER XII—WYCLIFFE AND HIS FOLLOWERS

471 THE TEN COMMANDMENTS [11]. A copy of the Laud 524 text is in MS. Paris Bibl. Ste. Geneviève 3390 f. 1 (early 15th cent.).

471 TWO EXPOSITIONS OF THE PATER NOSTER [12]-[13]. A text is in MS. Paris Bibl. Ste. Geneviève 3390 f. 27 (early 15th cent.).

471 EXPOSITIONS OF THE APOSTLES' CREED [15]. This is in MS. Paris Bibl. Ste. Geneviève 3390 f. 24 (early 15th cent.).

477 OF FAITH, HOPE, AND CHARITY [45]. An apparently earlier form of the text is in MS. Paris Bibl. Ste. Geneviève 3390 f. 30 (early 15th cent.).

482 THE PORE CAITIF [74]. Miss Allen notes that in this late fourteenth-century compilation is a chapter from the *Ancren Riwle* (see page 360 [40], above), and that the latter part of the work shows extensive borrowings from the writings of Rolle.

In the New York Public Library is a fourteenth-century MS. (?c. 1350) of this work, consisting of eleven items on 95 leaves.

CHAPTER XIII—PIECES LYRICAL IN IMPULSE OR IN FORM

490 THE CANUTE SONG [1], L. 2, *for* 1117, *read*, 1167.

490 (1075) 'ATTE WRASTLINGE' [1a]. See page 274 [3b], [3c], above.

497 'REX REGUM, RICHE KINK' [25b]. So begins a five-line Latin-English rimed inscription in MS. Corpus Christi Coll. Cbg. 59 f. 3 r, connecting the book with the family of Walding in the Forest of Dean, Herefordshire. Brown says the inscription is of 1310-1320, at least before 1320.

504 II. THORNTON LYRICS. Miss Allen accepts Rolle as author of '*When Adam dalfe*' [61], '*Þi joy be ilke dele*' [68], and '*All vanitese forsake*' [67]. She holds that '*Ihesu Criste, Saynte Marye Sonne*' [57], is by a disciple of Rolle.

505 III. CAMBRIDGE Dd LYRICS. Miss Allen accepts lyrics [58]-[68] and 516 [111]-[113] as by Rolle.

506 'WHEN ADAM DELF AND EVE SPAN' [60]-[61]. Miss Allen suggests that the opening lines may not have followed John Ball's sermon, but may have been caught up by Ball, or that both authors may have used a folk-saying long current.—See 504 II., above.

506 'ALL SYNNES SAL ÞOU HATE' [62]. Miss Allen says a second text is in MS. Longleat 29 f. 52 v, where also it is ascribed to Rolle.

507 'IHESU, GOD SON, LORD OF MAGESTE' [64]. Miss Allen points out that this piece is also in MS. Longleat 29, where it is ascribed to Rolle; and that it is in MS. Lambeth 853 in the midst of '*Luf es lyf þat lastes ay.*'

507 'LUF ES LYF ÞAT LASTES AY' [65]. Miss Allen shows that '*Ihesu, God Son*', is in the midst of this piece in MS. Lambeth 853 (middle 15th cent.).

507 'ALL VANITESE FORSAKE' [67]. Miss Allen notes that this poem is in MS. Longleat 29, where it is ascribed to Rolle.—See 504 II., above.

516 'VNKYNDE MAN' [111] and 'LO, LEMMAN SWETE' [112]. Miss Allen accepts these pieces as by Rolle.—(987) Brown (*Register*) appears to accept the Cbg. Ii and Harley 4012 texts of [111] as a version separate from [111]. This version may be listed as [111a].

519 COMPASSIO MARIE [129]. Miss Serjeantson locates this fragment after the middle of the fourteenth century, and clearly in the North-West Midland.

525 IESU DULCIS MEMORIA IMITATIONS [159]. Miss Allen states that the version in MS. Longleat 29 (see page 990) is there ascribed to Rolle. She feels that the additions in the Vernon text might possibly be by Rolle.

533 'EDI BEO ÞU, HEUENE QUENE' [193]. L. 3, *for* Oxf. 54, *read,* Oxf. 59.

538 'MERCI, MARIE, MAYDENE CLENE' [252]. On the back of a late fourteenth-century Latin grant of lands by Robert de Ward, Lord of Kingsley, of the time of Edward III, in the possession of the Free Library, Whitchurch, Shropshire, are the verses: 'Merci, Marie, maydene clene, Þu let me neuer on sunne duele; Pray for me þat it be sene, & get me fro þe pine of ell.'

CHAPTER XIV—DRAMATIC PIECES

546 THE CHESTER PLAYS [5]. The Devonshire MS. is now in the Huntington Library at San Marino, California.

Studies of the versification lead Miss Fort to date the *Abraham and Isaac* earlier than the Brome *Abraham.*

Miss Foster shows that plays VI, VIII, IX, XI, XII, XVIII, and XXI were influenced by the Chester *Stanzaic Life of Christ* (see page 405 [25a], above); that the *Life* possibly influenced also plays IV, V, X, and XIV; that all the parallels

occur in the aaabaaab or aaabcccb portions regarded as representative of the original cycle of the plays; that the use of this *Life*, derived partly from Higden's *Polychronicon* which was complete in 1327, accords with datings that could not contradict the association of Sir Henry Francis with the plays, and further confirms the necessity of comparison with vernacular literature for understanding of the cycles.

551 THE YORK PLAYS [6]. On similarities with the *Towneley Plays*, see page 555 [7], below.

Miss Clark, opposing Miss Lyle, holds that the materials from the *Gospel of Nicodemus* were not added after 1415, the date of Burton's list; that the material in two of the five plays was in the plays as described by Burton; and that the plays date between 1400 (the date of the Harley 4196 MS. of the *Gospel*) and 1415.

555 THE TOWNELEY PLAYS [7]. Peacock has printed more notices of plays at Wakefield in 1556. Wann has carefully described the MS., which is now in the Huntington Library at San Marino, California. He considers the transcription, the purposes of compilation, the uses of the MS., and the succession of ownerships. He feels that we cannot abandon Wakefield as the original home of the cycle, but regards the location as far from established.

Similarities in humor, characterization, meter, language, etc., lead Cargill to urge that the author of the *Secunda Pastorum* wrote the fifteenth-century *Turnament of Totenham*, and that he was Gilbert Pilkington, assumed to be the author of the *Northern Passion*. Miss Foster argues that the author of the *Passion* is not Pilkington, and did not write the play or the *Turnament*, though there is close relationship between the *Turnament* and the play.

Miss Foster and Miss Clark have presented difficulties in Miss Lyle's theory of the original identity of the *York* and *Towneley* cycles, and Miss Lyle has replied. Mrs. Frank feels that *Towneley* borrowed more plays from *York* than earlier critics supposed, but not necessarily so many as Miss Lyle

assumes; and she suggests that most of the similarities and dissimilarities between the cycles are due to such borrowings, to use of the same Latin or vernacular sources, and to subsequent revisions of individual plays.

560 THE LUDUS COVENTRIÆ [8]. Parker argues that the twelve-line stanza version of the *Life* of Anne in MS. Univ. of Minnesota Z 822 N 81 is the source for the Virgin group of plays from the Conception to the Birth of Christ, excepting the Visit to Elizabeth.

568 THE BROME *ABRAHAM* [10]. Miss Fort's study of the verse leads her to date this play after the Chester *Abraham and Isaac*.

CHAPTER XV—THE *PEARL* POET; GOWER

579 THE PEARL [2]. Miss Serjeantson judges Derbyshire the least improbable area for the origin of MS. Nero, and locates the originals of *Pearl*, *Purity*, and *Patience* a little east of *Sir Gawayne*.

Mr. Cargill and Miss Schlauch have argued that the poem is an elegy on the death of Margaret, granddaughter of Edward III, written by someone closely connected with her father (John Hastings, Earl of Pembroke) and the court, and (possibly as guardian) with the girl herself. They suggest as possibilities five clerks, especially John Donne and John Pratt.

583 PATIENCE [3]. See under *Pearl* [2], above.

584 PURITY [4] or CLANNESSE. See under *Pearl* [2], above.

591 THE CONFESSIO AMANTIS [13]. Hamilton adds the Latin and French versions of *Barlaam and Josaphat* and of the Legendary History of *Alexander* as sources. Gilbert suggests an added influence of the *Secretum Secretorum* on details and the general plan of Book VII.

CHAPTER XVI—CHAUCER

608 LIFE [1]. The researches of Professors Manly and Rickert and their associates have brought to light already a considerable body of facts and illustrative materials connected with the life of Chaucer and the Canterbury pilgrims. Many of these, with inferences from them, are presented in Manly's *Some New Light on Chaucer* and in his edition of the *Canterbury Tales*.

609 ¶¶ 1, 2. Manly has considered the connection of the family and Chaucer with Kent, and suggests that perhaps the maiden name of Chaucer's mother was Pelican. He argues that the poet was born not earlier than 1343 or 1344. Brooks says records of the Priory of the Holy Trinity, Aldgate, show that the father of Chaucer's mother was a Copton. Rye has presented more material to support Chaucer's connection with Lynn.

609 ¶ 3. Manly argues that the Philippa Pan' of the Ulster accounts cannot have been a 'mistress of the pantry', that there is no just basis for the idea of a romance between her and Chaucer, and that Pan' is perhaps a contraction of her family name—as Pantolf or Panetrie.

610 ¶ 1. Manly urges that Chaucer's parents were very well to do, that Chaucer studied law in the Temple at some time between October, 1360, and June 20, 1367, and that the assumption of this legal training better accounts for his appointments to positions calling for legal and business knowledge than do the ideas that the appointments were due to his poetical ability and his personal relations with members of the royal family. He conceives of Chaucer as a hardworking official who in the scanty freedom from his duties wrote his poetry for his personal gratification and to please his friends and associates. Miss Rickert prints a document showing that Chaucer was abroad in 1368.

611 ¶ 1. Miss Rickert prints a record that in 1373 Chaucer was sent—perhaps because he could speak Italian—to Dartmouth to deal with John de Nigris, a Genoese merchant.

611 ¶ 2. Manly suggests that the grant of a pitcher of wine daily, made in April, 1374, may have been for a poem celebrating some theme appropriate to the feast of the Order of the Garter held at that date at Windsor.

614 ¶ 3. Miss Rickert prints writs between April 16 and June 4, 1388, against Chaucer in connection with a debt to John Churchman. She shows that on July 5, 1387, Chaucer was granted protection for a year to visit Calais in the train of Sir William Beauchamp. With Manly she reports documents giving new material on Chaucer's occupation of the controllership.

615 ¶ 2. Manly and Miss Rickert note that on July 28, 1392, Chaucer borrowed from Gilbert Maufeld or Maghfeld.

615 ¶ 3. Manly doubts that Chaucer's borrowings indicate that he was in poverty during his last years.

616 ¶ 1. Miss Rickert prints more matter on Chaucer's debt to Walter Bukholt, urging that this affair cannot be counted safely in proof of Chaucer's poverty in his final years.

617 ¶ 2. Lethaby, Esdaile, and Godfrey have discussed Chaucer's tomb.

617 ¶ 3. On Lewis Chaucer and Thomas Chaucer, see page 652 [30], below.

623 CHRONOLOGY OF THE WORKS [3]. Koch's datings are somewhat revised in his edition of the Minor Poems, 1928.

630 ANELIDA AND ARCITE [7]. Bush suggests that Chaucer may have taken the name 'Corinne' from a list similar to that in Lydgate's *Troy-Book*.

634 CHAUCER'S WORDS UNTO ADAM [10]. Miss Bressie and Messrs Manly and Wagner respectively suggest Adam Stedeman, Adam Acton, and Adam Pinckhurst as Chaucer's scrivener.

635 THE COMPLEYNT OF MARS [11]. Cowling argues that the *Mars* and the *Venus* are allegories of the

liaison of Isabella, Duchess of York, and John Holland, Earl of Huntington, Chaucer's intention being to celebrate and to apologize for their marriage.

636 THE COMPLEYNT OF VENUS [12]. See under *Mars* [11], above.

643 THE PARLEMENT OF FOULES [23]. Miss McKeehan suggests that one of Chaucer's purposes was to attract attention through controversy by making possible different explanations or personal applications, no one of which could be accurate. Douglas believes that the poem was written for Valentine's Day, 1382, a month after the wedding of Richard and Anne; that the ending is due to the *dèmande d'amours* type; and that the unsuccessful lovers may be Friedrich of Meissen and Charles VI, chronology being modified for dramatic effect.

646 TO ROSEMOUNDE [25]. Miss Rickert suggests that the poem was written for the occasion of the welcoming of the child-queen to London.

648 THE ROMAUNT OF THE ROSE [28]. Miss Thompson judges, from the vocabulary and the metrical use of historic *e*'s, that the present piece is not by Chaucer.

652 THE TREATISE ON THE ASTROLABE [30]. Manly reports documents connecting a Lewis Chaucer with a Thomas Chaucer who was his senior, and suggests that Chaucer's son was a godson of Sir Lewis Clifford. Rye notes two Thomas Chaucers, and thinks Chaucer's son was named from Sir Lewis Robsart, esquire to the body of Henry V, who fought at Agincourt along with both Thomas Chaucers. Garrod quotes a Merton record of Thomas Chaucer's obtaining aid for a student, and suggests that the youth may be Lewis Chaucer.

653 THE HOUS OF FAME [31]. Riedel argues that the poem was written because of John of Gaunt's offensive pub-

lic appearance with Catherine Swynford in the summer of 1378; that the Æneas and Dido story refers to Gaunt's relations with women; and that the *Hous* is a covert attack on John under the guise of a well-meant warning as to possible results from such questionable love affairs as the Duke was engaged in.

660 TROILUS AND CRISEYDE [32]. Graydon has sought to justify Criseyde, to refute her grosser detractors, and to correct the judgments of her friends.

665 THE LEGEND OF GOOD WOMEN [33]. Manly shows that Alice de Cestre, proposed by Tupper as the original of Alceste, was, on the evidence of the household books, an elderly laundress in the Queen's household.

IX. 'THE CANTERBURY TALES.'

674 GENERAL PLAN [37]. See under page 690 [54]. below.

679 THE MANUSCRIPTS [43]. In his edition Manly lists the MSS., fragments and single tales excluded, with their present ownership. MSS. Phillipps 6570, 8136 (Canby MS.), and 8137 are now owned by Dr. A. W. Rosenbach, of New York; MS. Ashburnham 124 is in the Pierpont Morgan Library, New York. The Ellesmere MS. is in the Huntington Library, at San Marino, California. MS. Ashburnham 127 is in the Fitzwilliam Museum, Cambridge. MS. Cardigan is owned by George Brudenell, Esq., of Deene Park, Peterborough. MS. Ely is MS. Cbg. Univ. Libr. Mm II 5. MS. Ashburnham 126 is owned by Sir William McCormick. MS. Hodson 39 is now MS. Eng. 113 in the John Rylands Library Manchester.

Applying Greg's methods (see page 1236 [43]) to the *Pardoner's Tale*, Miss Kilgour finds a very close connection between MS. Br. Mus. Additional 35286 and Caxton's second edition of the *Tales*.

690 THE GENERAL PROLOGUE [54]. Curry has added studies of the Physician and the Cook to his expositions (see page 1091) of Chaucer's accord with the science of his day.

Manly urges that the pilgrims were intended to represent only certain classes or occupations in fourteenth-century society, that (at least in some instances) the character sketches represent not so much types as individuals, and reflect and embody experience of Chaucer with actual persons and conditions. Of these Manly attempts to aid toward identification not only of the Host, Harry Baillie, but also of the Reeve, the Miller, the Summoner, the Friar, the Pardoner, the Lawyer, the Franklin, the Shipman, the Merchant, the Prioress, the Nun's Priest, the Wife of Bath, and the Canon.

Miss Rickert finds that Henry Bailif or Bailiff appears in the Subsidy Roll and in *Visus Compote* (184/32) as taxpayer and as 'one of the four controllers of the subsidy, two of the others being likewise innkeepers, and the third a brewer.'

Wood-Legh opposes Manly's identification of the Franklin as John Bussy, and suggests a possibility of Stephen de Hales as the original.

Camden suggests that the five burgesses were an afterthought added rather late.

Moore urges that the contemporary reader of the passage connecting the Pardoner with Rouncival would have associated the allusion with certain abuses regarding the collection of alms by reputed representatives of the hospital at Rouncival, recorded in a patent of July 18, 1382.

692 THE KNIGHT'S TALE [55]. Curry has studied the astrological lore in this tale.

Fairchild argues that Chaucer was partly governed by an effort to present a conflict of character in his two lovers, respectively representing the Active Life and the Contemplative Life. Miss Everett judges his arguments not convincing.

697 THE COOK'S TALE [58]. Curry has studied the Cook medically and physiognomically.

701 THE MAN OF LAW'S TALE [60]. Curry has studied the astrological lore in this tale. Curtiss differs with Curry on some of the interpretations.

706 SIR THOPAS [65]. Manly urges that *Sir Thopas* was begun to revive the spirits after the *Prioress's Tale;* that the satire is primarily against the Flemings, not the romances; that the chief object was not Philip van Artevelde, but the Fleming bourgeois virtues derided by the French and English aristocrats; and that the satire may have been occasioned by the Flemish mission to England in 1383.

Magoun argues that the piece was definitely influenced by the Ile d'Or episode in *Libeaus Desconus.* Miss Everett says the arguments 'are not very convincing.'

712 THE NUN'S PRIEST'S TALE [68]. Curry has studied the dream-lore in this tale.

714 THE PHYSICIAN'S TALE [70]. Curry has studied Chaucer's reflection of medieval science in his Physician.

739 THE SECOND NUN'S TALE [84]. Henshaw shows that the preface parallels the *prefatio* for St. Cecilia's Day in the Ambrosian ritual.

741 THE CANON'S YEOMAN'S PROLOGUE AND TALE [85]. Richardson and Manly have considered the practices of the Canon, and the possibilities that he was modelled after Canon William Shuchirch, of the King's Chapel at Windsor, and that Chaucer had suffered from dealings with him.

745 THE PARSON'S TALE [89]. Chapman has considered the sermon form and sermon materials.

BIBLIOGRAPHICAL NOTES

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In the following pages the first number at the head of an item indicates the page of the *Manual*. A number in brackets is the item-number corresponding to that which in the Text and the Notes of the *Manual* follows the title of the item. A number standing alone in parentheses refers to the page in the *First Supplement* or the *Second Supplement* or the *Third Supplement* which the next following passage concerns. 'L.' followed by a number refers to the item in the *Manual*, and indicates the specific line there which the next following passage concerns. Each of the entries under an item is additional to those in the *Manual* and the *First Supplement* and the *Second Supplement* and the *Third Supplement*, except where the entry contains the direction '*read*'. An entry with '*read*' is a correction of the correspondent entry in the *Manual* or the *First Supplement* or the *Second Supplement* or the *Third Supplement*. The words 'above' and 'below' refer to the *Fourth Supplement*.

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MHRA *MHRA, Bulletin of the Modern Humanities Research Association,* thrice yearly, Liverpool 1927—

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825 CHAPTER VIII—TRANSLATIONS AND PARAPHRASES OF THE BIBLE, AND COMMENTARIES

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828 [41] WYCLIFFITE VERSIONS OF BIBLE. On N. Y. Publ. Libr. MSS., Paltsits in Bull. of N. Y. Publ. Libr. Jan. 1923, 10.

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